

		QP Code:52301	
		St. Philomena's College (Autonomous), Mysore	
		IV Semester –Course MA ENGLISH	
		Subject: ENGLISH	
		Title: Modern Age II	
SL.NO	UN IT	QUESTIONS	MARK S
1.	2	What you are to do without me I cannot imagine.	5
2.	2	If you can't appreciate what you've got, you'd better get what you can appreciate.	5
3.	2	Happy is the man who can make a living by his hobby, I expected	5
4.	2	I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else.	5
5.	2	What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesn't come every day.	5
6.	2	I can't turn your soul on. Leave me those feelings; and you can take away the voice and the face. They are not you.	5
7.	2	I find that the moment I let a woman make friends with me, she becomes jealous, exacting, suspicious, and a damned nuisance. I find that the moment I let myself make friends with a woman, I become selfish and tyrannical. Women upset everything. When you let them into your life, you find that the woman is driving at one thing and you're driving at another.	5
8.	2	Oh, Lord knows! I suppose the woman wants to live her own life; and the man wants to live his; and each tries to drag the other on to the wrong track. One wants to go north and the other south; and the result is that both have to go east, though they both hate the east wind.	5
9.	2	Get out of my way; for I won't stop for you.	5
10.	2	I shall always be a flower girl to Professor Higgins, because he always treats me as a flower girl, and always will; but I know I can be a lady to you, because you always treat me as a lady, and always will	5
11.	2	The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if were in Heaven, where there are no third-class carriages, and one soul is as good as another.	5
12.	2	Can't afford them, Governor. Neither could you if you were as poor as me.	5
13.	2	She has mischievous moments when she wishes she could get him alone	5

		on a desert island.	
14.	2	It exasperated her to think that the dungeon in which she had languished for so many unhappy years had been unlocked all the time, and that the impulses she had so carefully struggled with and stifled for the sake of keeping well with society, were precisely those by which alone she could have come into any sort of sincere human contact.	5
15.	2	Galatea never does quite like Pygmalion: his relation to her is too godlike to be altogether agreeable.	5
16.	2	You know well I couldn't bear to live with a low common man after you two; and it's wicked and cruel of you to insult me by pretending I could.	5
17.	2	Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon.	5
18.	2	German and Spanish are accessible to foreigners: English is not accessible even to Englishmen	5
19.	2	Have you ever met a man of good character where women are concerned?	5
20.	2	Who asked him to make a gentleman of me? I was happy. I was free. I touched pretty nigh everybody for money when I wanted it, same as I touched you, Henry Higgins.	5
21.	2	Now I've fifty, and not a decent week's wages among the lot of them. I have to live for others and not for myself: that's middle class morality.	5
22.	2	She has even secret mischievous moments in which she wishes she could get him alone, on a desert island, away from all ties and with nobody else in the world to consider, and just drag him off his pedestal and see him making love like any common man.	5
23.	2	Too perfectly. Can you show me any English woman who speaks English as it should be spoken? Only foreigners who have been taught to speak it speak it well.	5
24.	2	Besides, do any of us understand what we are doing? If we did, would we ever do it?	5
25.	2	The English have no respect for their language, and will not teach their children to speak it. They cannot spell it because they have nothing to spell it with but an old	5

		foreign alphabet of which only the consonants – and not all of them – have any agreed speech	
26.	3	For us the poor, there is no action, But only to wait and to witness	5
27.	3	I have seen these things in a shaft of sunlight Destiny waits in the hand of God, not in the hands of statesmen.	5
28.	3	Some presage of an act Which our eyes are compelled to witness, has forced our feet Towards the cathedral.	5
29.	3	What peace can be found To grow between the hammer and the anvil?	5
30.	3	Here is no continuing city, here is no abiding stay. Ill the wind, ill the time, uncertain the profit, certain the danger. O late late late, late is the time, late too late, and rotten the year;	5
31.	3	Seven years we have lived quietly. Succeeded in avoiding notice, Living and partly living.	5
32.	3	And our hearts are torn from us, our brains unskinned like the The layers of an onion, our selves are lost lost In a final fear which none understands.	5
33.	3	They know and do not know, what it is to act or suffer, They know and do not know, that action is suffering And suffering is action.	5
34.	3	For a little time the hungry hawk Will only soar and hover, circling lower, Waiting excuse, pretence, opportunity. End will be simple, sudden, God-given	5
35.	3	Sever the chord, shed the scale. Only The fool, fixed in his folly, may think He can turn the wheel on which he turns.	5
36.	3	The Chancellor. King and Chancellor. King commands. Chancellor richly rules. This is a sentence not taught in the schools.	5
37.	3	No! shall I, who keep the keys Of heaven and hell, supreme alone in England, Who bind and loose, with power from the Pope, Descend to desire a punier power?	5

38.	3	Shall I who ruled like an eagle over doves Now take the shape of a wolf among wolves? Pursue your treacheries as you have done before: No one shall say that I betrayed a king.	5
39.	3	Who are you? I expected Three visitors, not four.	5
40.	3	Saint and Martyr rule from the tomb. Think of pilgrims, standing in line Before the glittering jewelled shrine, From generation to generation,	5
41.	3	Man's life is a cheat and a disappointment; All things are unreal, Unreal and disappointing:	5
42.	3	The last temptation is the greatest treason: To do the right deed for the wrong reason.	5
43.	3	I shall no longer act or suffer, to the sword's end. Now my good Angel, whom god appoints To be my guardian, hover over the swords' points	5
44.	3	A martyrdom is always the design of God, for His love of men, to warn them and to lead them, to bring them back to His ways.	5
45.	3	It is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for himself, not even the glory of being a martyr.	5
46.	1	Mention some of the effects of the two World Wars on the novel form	15
47.	1	The twentieth century English literature is characterised by 'movements' rather than 'stages' – Discuss.	15
48.	1	What are the central preoccupations of 20 th century fiction in English?	15
49.	1	Bring out the salient features of the 20 th century.	15
50.	1	Bring out the salient features of the 20 th century theatre or novel.	15
51.	1	Examine how the 20 th century novel discusses the personal and political dimensions of life.	15
52.	1	Bring out the salient features of the 20 th century novel.	15
53.	1	Examine the phrase 'The Stream of consciousness technique'.	15
54.	1	How is Stream of Consciousness technique used in Literature? Explain	15
55.	1	What is 'modern' about modern literature? Discuss its salient features.	15
56.	1	Define the terms Modernism	15
57.	1	What is Modern Literature about? Discuss its salient features.	15

58.	1	Compare the characteristics of Postmodernism with those of modernism	15
59.	1	Define the terms Postmodernism.	15
60.	1	Attempt an essay on modernism and post modernism.	15
61.	2	Consider D.H. Laurence's <i>Sons and Lovers</i> a psychological novel.	15
62.	2	Consider D.H. Lawrence's <i>Sons and Lovers</i> an autobiographical novel.	15
63.	2	Examine the relationship of Paul with women who came into contact into his life in <i>Sons and Lovers</i> .	15
64.	2	Compare and contrast Miriam and Clara as representatives of the 20 th century womanhood.	15
65.	2	What do you make of the relationship between Paul and his mother? Justify your answer.	15
66.	2	Discuss the theme of love in <i>Sons and Lovers</i> .	15
67.	2	Discuss the impact of industrialization reflected in <i>Sons and Lovers</i> .	15
68.	2	Do you believe Shaw's sympathies lie with the lower or upper classes? Explain.	15
69.	2	Describe the differences in opinions towards women that Colonel Pickering and Professor Higgins possess? Do these opinions influence the way they think about the opposite sex?	15
70.	2	How does Bernard Shaw represent transformation of a poor and uneducated flower girl into a duchess?	15
71.	2	Bring out the significance of the title of the play <i>Pygmalion</i> .	15
72.	2	Throughout <i>Pygmalion</i> how is the theme of transformation portrayed by Eliza's appearance?	15
73.	2	In <i>Pygmalion</i> what characteristics does Higgins share with the mythic sculptor Pygmalion?	15
74.	2	In <i>Pygmalion</i> how is Pickering presented as an effective foil for Higgins?	15
75.	2	Discuss the importance of Phonetic speech from <i>Pygmalion</i>	15
76.	3	Analyse the Lucky – Pozo relationship in <i>Waiting for Godot</i> .	15
77.	3	Consider <i>Waiting for Godot</i> as an absurd play.	15
78.	3	Comment critically on the theme of waiting in <i>Waiting for Godot</i> .	15
79.	3	Discuss the dramatic structure of <i>Waiting for Godot</i> .	15
80.	3	What are the features of an Absurd drama? Illustrate your answer with reference to <i>Waiting for Godot</i> .	15
81.	3	Discuss <i>Waiting for Godot</i> as an existentialist play.	15
82.	3	Comment on the view that in <i>Waiting for Godot</i> nothing happens twice.	15
83.	3	How does Beckett theatricalize the unattainability of truth and happiness in <i>Waiting for Godot</i> ?	15
84.	3	Analyse the Vladimir –Estragon relationship in <i>Waiting for Godot</i> .	15
85.	3	Comment on the symbolic significance of 'waiting' in <i>Waiting for Godot</i> .	15
86.	3	Explain the significance of the title <i>Waiting for Godot</i> .	15
87.	3	Bringout the features of Absurdity in <i>Waiting for Godot</i> .	15

88.	3	Evaluate the sermon preached by Thomas Becket in the interlude of the play ' <i>Murder in the Cathedral</i> '.	15
89.	3	Can a martyr be a tragic hero? Is Thomas Becket a tragic hero? - Discuss	15
90.	3	What is the dramatic significance of the Interlude in the play in the form of a Sermon?	15
91.	3	Comment on the speech of the final Chorus.	15
92.	3	Discuss <i>Murder in the Cathedral</i> s a conflict between the individual and the state.	15
93.	3	Critically examine the central theme of <i>Murder in the Cathedral</i> .	15
94.	3	What is the universal message of <i>Murder in the Cathedral</i> ?	15
95.	3	Discuss 'Martyrdom' as the central theme of the play <i>Murder in the Cathedral</i>	15
96.	3	What is the role of Chorus in <i>Murder in the Cathedral</i> ?	15
97.	4	Bring out the symbolic meaning of the title of the novel <i>To the Light House</i> .	15
98.	4	What are the similarities and differences between Mrs. and Mr. Ramsay in the novel <i>To the Light House</i> ?	15
99.	4	Analyse critically the structure of the novel <i>To the Light House</i>	15
100.	4	Do you think the portrayal of Mrs. Ramsay is a success? Substantiate	15
101.	4	How far is <i>To the Light House</i> a psychological novel?	15
102.	4	Discuss the relation of man to Nature in <i>To the Lighthouse</i>	15
103.	4	What is the significance of stream-of-consciousness and free indirect discourse in the novel? What do these techniques achieve? How do they influence our reading of the book and our understanding of the characters?	15
104.	4	What is the significance of water (especially the sea) throughout the novel? Does it represent transience or permanence?	15
105.	4	In the final section of the novel, just before Lily achieves her vision, she speculates on the importance of distance. How are distance and art related?	15
106.	4	How do men and women in the novel respond to the gender roles that they perceive or that are imposed upon them?	15
107.	4	What are the main symbols of the novel, and what do they signify? How does the narrative structure of this novel make symbols important?	15
108.	4	Discuss Modernism with reference to Virginia Woolf's novel <i>To the Lighthouse</i> . Characterize Modernism	15
109.	4	What is the role of Snowball in <i>Animal Farm</i> ?	15
110.	4	How is Napoleon portrayed as Orwell's chief villain in the novel <i>Animal Farm</i> ?	15
111.	4	Discuss <i>Animal Farm</i> as a political and social satire.	15
112.	4	What is the role played by Moses?	15
113.	4	Comment on the old Major's speech of Rebellion.	15
114.	4	What is the significance of the Seven Commandments introduced by	15

		Snowball and Napoleon to the farm animals?	
115.	4	Discuss the significance of <i>Animal Farm</i> as an allegory	15
116.	4	What significance does the commandment ‘all animals are equal, but some animals more equal than others’ have in the context of the story?	15
117.	4	Delineate the character of Old Benjamin in <i>Animal Farm</i> .	15

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IV Semester –Course MA ENGLISH
The Modern Age - II

Time: 3 Hours

Max. Marks: 70

Part – A

I. Annotate Two of the following:

2 x 5 = 10

1. For us the poor, there is no action,
But only to wait and to witness
2. They know and do not know, what it is to act or suffer,
They know and do not know, that action is suffering
And suffering is action.
3. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon.
4. I sold flowers. I didn't sell myself. Now you've made a lady of me I'm not fit to sell anything else.
5. It is never the design of man; for the true martyr is he who has become the instrument of God, who has lost his will in the will of God, and who no longer desires anything for himself, not even the glory of being a martyr.

Part - B

II. Answer One of the following:

1 x 15 = 15

1. What is 'modern' about modern literature? Discuss its salient features.
2. How is Stream of Consciousness technique used in Literature? Explain
3. Bring out the salient features of the 20th century theatre or novel.

Part – C

III. Answer One of the following:

1 x 15 =15

1. Compare and contrast Miriam and Clara as representatives of the 20th century womanhood.
2. In *Pygmalion* what characteristics does Higgins share with the mythic sculptor Pygmalion?
3. Discuss the theme of love in *Sons and Lovers*.

Part – D

IV. Answer One of the following:

1 x 15 =15

1. Bring out the features of Absurdity in *Waiting for Godot*.
2. Can a martyr be a tragic hero? Is Thomas Becket a tragic hero? - Discuss
3. What is the dramatic significance of the Interlude in the play in the form of a Sermon?

Part – E

V. Answer One of the following:

1 x 15 =15

1. What are the similarities and differences between Mrs. and Mr. Ramsay in the novel *To the Light House*?
2. Discuss *Animal Farm* as a political and social satire.
3. What is the significance of the Seven Commandments introduced by Snowball and Napoleon to the farm animals?